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EXHIBIT OF MANUFACTURED
OBJECTS

"IN time of war prepare for peace" is the watchword of the Metropolitan Museum. Difficult as it is amidst the turmoil of conflict, the Museum is cherishing the arts of peace. That is its patriotic duty.

For there will be a future. And in that future there will be emulation, if not rivalry, among the peoples of the earth. And the victor's wreath, as well as more substantial fruits, will be given to those who can produce most cunningly the things that peaceful people desire—such as chairs, tables, beds, clothing, utensils, adornments, jewelry, and all things of use or ornament that make men comfortable and tend to make them joyous.

Then the nation whose laborers produce with unseemly sweat shapeless balls of clay and riven pieces of felspar will get therefor a meagre dole of daily bread, and the nations whose workers in dusty factories transform these earths into clumsy dishes for common use will get in their turn a modest or a decent living; but the nations whose skilled artisans, guided by gifted and trained artists, turn those same materials into forms of grace adorned with lines of beauty, will receive fame and fortune, and set their children's feet on those broad plateaus where knowledge and power and enjoyment are to be had.

The Museum, therefore, encouraged by its success a year ago, has gathered in Class Room B, the room in which was held the Czecho-Slovak Exhibition, many beautiful objects, all copies or adaptations or variations or inspirations made by artists who have studied the world's best productions preserved in the Museum. There you may see furniture, jewelry, laces, embroideries, woven textiles, costumes, dishes, glassware, panels, scenes, toys, and every kind of applied art product from such firms as Tiffany, Gorham, Chamberlayne, the Kensington Company, and the Edgewater Looms, the work of skilled craftsmen and craftswomen, all frankly done as the result of study among

the treasures of the Museum. The exhibition opens February 4 and closes March 3.

MANUFACTURERS, DESIGNERS,
AND MUSEUMS

LAST May, the American Association of Museums held one of the sessions of its annual meeting at the Metropolitan Museum, and among the papers of its programme was a group devoted to the Trade Press and Its Relations to the Museum of Art. To those who have not followed the trend of museum activities, this title may not convey its full import, but to those who have been watching the way the wind is blowing it will mean a great deal. That a body of museum folks should invite representatives of Trade, like the speakers on this occasion, to talk about their interests as exemplified in their journals, and how these interests were, or might be, affected by the museums of art, showed a desire to get together, to say the least. These words, of modern coinage, express a great deal, however. They mean, as everybody knows, not only a desire to meet together but a desire to act together. And this, in fact, is just what is happening now throughout the country in the museum world. The desire to get together with schools, students, and the Trade has passed into the active stage of doing together with these other factors in the promotion of art.

Perhaps none of the papers of the group referred to was more suggestive of the extent of the opportunity for museum coöperation than that read by Miss Adelaide Hasse, the accomplished librarian in charge of public documents in the New York Public Library, in which it appeared that "in 1916 there were published in the continental United States 3,148 trade papers representing 134 trades" and that 30 trades publish more than 20 papers each. Museum interest in these papers is confined to the following: 69 papers published by architecture and building trades; 43, by the fashion trades; 26, clothing and furnishing goods; 25, furniture, upholstery, and carpets; 23, lumber and woodworking; and 22, textile fabrics. Miss Hasse said that there are 39 publications

covering the furniture, upholstery, carpet, wall paper, and interior decoration trades; and that the circulation of 28 of these is 114,693, the highest of any one paper being 45,000. "Almost one-half of the whole number of publications of this class is printed in New York. Grand Rapids with 3 papers is the city next in rank." It is interesting to note that the maximum circulation of individual papers in the fashion group is 3,250,000, being second in point of total circulation to the papers in agriculture, which lead the whole group.

These figures speak for themselves. If our manufacturers of fashions, of textiles, of furniture, of wall papers, have arrived at the point of competition with the manufacturers of similar commodities in other countries, and especially in France, long famed for her supremacy in producing goods of artistic quality, then they must contemplate the necessity of two things—superior workmanship and superior artistic quality.

The question of workmanship can safely be left in the hands of the manufacturers. With the other essential, superior artistic quality, the museums desire to have some connection; they desire to be in on the deal. If their purchases are to be made wisely, their collections shown intelligently, and their aid given effectively, they must know market conditions and trade prospects. This is by way of being accomplished.

The oft-repeated assertion of the manufacturer that fashions are set elsewhere, applies undoubtedly to women's clothes, but it does not apply with anything like the same force to the fashions in any other trade. Here the designer comes in as a factor. Let the American designer become a power, as he is in France, and this whole tune will be changed. No designer in France or anywhere else has at his command a greater field for inspiration than may be found in New York. With the acquisition of the Pierpont Morgan Collection, shown in its galleries, along with its collections received from other generous benefactors in all departments of the decorative arts, The Metropolitan Museum of Art is enabled to place at the

disposal of the designer and the manufacturer an illimitable power of suggestion. What is true of this Museum is true, also, of other museums throughout the country.

The time must come when the designers and the manufacturers will see this as clearly as the museums do, and when, all working together, American workmanship will attain such a standard that the old labels, "Made Somewhere-else," may be taken off our goods.

"ORNAMENT" AND THE SOURCES OF DESIGN IN THE DECORATIVE ARTS

TODAY in many of the high schools, and particularly in those institutions devoted to the teaching of industrial design, the study of the development and evolution of styles is receiving a constantly increasing amount of attention, while the various architectural schools have of necessity always devoted much time to the study of certain specialized types of ornament and form. The teaching in all such schools has to some extent been based upon the study and analysis of the various objects in which the several styles are exhibited, and to a far greater extent upon photographic or other reproductions of them, as there seems to be a commonly accepted theory that such objects, whatever they may be, are not only the original things, but the only things in which the art of decorative ornament and form may be studied to the best advantage.

So far as the teaching of craftsmanship, as distinct from design, is concerned, this theory is undoubtedly true, but history shows conclusively that it is only partially true of design. For although design is based upon craftsmanship, it is quite another thing, and the study of the two must not be confounded. The situation is exactly analogous to that in music, where although composition presupposes the possibility of execution, the training of the executant and of the composer are widely different, and few musicians are able to play their own tunes for the simple reason that they cannot write them.

Whatever the case may have been in the